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THE
R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 145

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Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1.

Editorial

One of the special pleasures of editorial work lies in the fact that it affords opportunity for public acknowledgment of help received from many quarters and for the expression of gratitude for the wide co-operation without which such a magazine as ours could not well exist.

And this time we have many such agreeable obligations.

Mr. Myers Foggin kindly brought to our notice the article on Liszt's 1886 visit to the R.A.M. which had appeared in *Musical Opinion*. The assistance of the editor of that monthly and the ready permission of the author, Mr. Matthew Clemens (an ex-student present on that occasion) have given us a glimpse of the R.A.M. 63 years ago which can now be a personal memory to but very few. The acquisition of the illustration thereto is quite a little story of a happy chance and kindly assistance. Upon reading the article the thought arose: "surely we have seen a picture of this." Further meditation suggested: "perhaps we have it still." Search among the now dusty and almost forgotten relics of *R.A.M. Magazine* revealed it; cut from *Radio Times* in 1936, it had been preserved because of Batt's faithful representation of the old Academy Concert-hall. After some delays Mr. Herbert Murrill's enthusiastic help elicited from the B.B.C. that although their block had been destroyed, the original drawing was still in their possession and, if permission were granted by the artist's widow, they would lend it to us for re-production. Mrs. Barrett, in granting her kind permission, said: "I am sure that my husband would have felt the same." She added that her husband always took great trouble to establish authenticity of detail in his drawings. This is clear to all of us who remember the old Academy well and who know his work for *Radio Times* and for Dr. Scholes's *Oxford Companion to Music*.

We are grateful also to Miss Anne Ridyard—secretary to Miss Eva Turner—for the help she has given in many ways, not least in persuading Mr. Tom English so kindly to write for us the full story of Miss Turner's operatic career, and also for negotiating

the loan of the photographic block of her portrait by the *London Evening News*.

Of Sir John Barbirolli's career as cellist and as conductor nobody is more qualified to speak than Mr. Herbert Walenn and we know that he was proud to undertake such a labour of love. And in tendering our thanks we also congratulate him for being able to compress so much into the so little space we could offer. Mr. Walenn also kindly obtained for us the portrait through the good offices of Mr. K. E. Crickmore of Sheffield Philharmonic Listeners' Club which recently organised a celebration of Sir John's 50th birthday. And our special thanks are due to Mr. G. F. Knight of the Hallé Concerts Society for lending us the block of Sir John's portrait and for so kindly allowing us to adapt it to the size of our page.

Dr. Happold's article, which has hitherto been crowded out, comes with the emphasis of a writer whose many books have stimulated much constructive thought in recent years towards the upbringing of a new generation. His practical application of ideas relating to the proper place of music in school will be read with interest by many who have long had that object at heart.

To many others, both inside and outside the R.A.M., whose assistance is so valuable to *R.A.M. Magazine*, our warmest thanks are here recorded.

The following letter has been received from the Matron of Great Ormond Street Hospital for Sick Children:

Dear Friends,

I have much pleasure in thanking you for your lovely gift of a Christmas Tree to the Hospital, and I would like to say how much your kindness is appreciated by us all. As we had a decorated tree in each ward your gift was most acceptable to us.

Thank you once again for your kindness. I am indeed grateful.

Yours sincerely,

DOROTHY A. LANE.

Liszt : a Retrospect

by Matthew Clemens

(Reprinted by kind permission of the author, from "Musical Opinion")

It is eventide. I am seated in my study with no light save that given out by the uncertain gleams from a log fire. Without, the wind blows in fitful gusts, the last expiring efforts of a gale that has raged all day. Appreciating the happy contrast of my warm, cosy room to the wintry weather outside, my eyes wander casually to the pictures of the great musicians that adorn the walls,—portraits which the restless flames of the fire only occasionally make visible. One hanging between those of Handel and Bach especially arrests my attention. It is that of the Abbé Liszt, the prince of pianists, who by the wizardry of his touch has cast many a spell over his hearers. As I gaze on that venerable figure, with its strong intellectual face and its flowing white hair, my surroundings fade like a dissolving view, while slowly appears before my mind's eye a memorable scene of the past.

I am a student of the Royal Academy of Music once more. The long-expected day has arrived, April 6th, 1886, and the Academy concert room is thronged by a brilliant and expectant crowd to celebrate the occasion of the endowment of the Liszt scholarship, and to welcome the great Hungarian pianist and composer himself.

While the orchestra is rehearsing, I watch the scene from the gallery with the greatest interest, and note here and there amid the throng some of the most eminent musicians of the land. As the time for Liszt's arrival draws near, the feelings of all present become tense, and many eyes are fixed on the entrance doors. After a hush of expectancy, the doors open, and the distinguished guest enters, accompanied by Sir George Macfarren (the Principal of the Academy), Mr. Walter Bache, and other notabilities. As they make their way to the seats reserved for them in the body of the hall, the whole assembly rises and makes the building ring again and again with a tempest of cheering, which the illustrious master acknowledges with many a stately bow. What a striking figure he

looks with his clerical attire, his fine head with its long snow-white hair, and his expressive face lit up with a smile of pleasure at the homage paid him.

A little girl, the youngest student of the Academy, now approaches and presents him with a choice floral harp. Graciously thanking her, he bends down and kisses her tenderly on the cheek. To see old age thus saluting youth is a beautiful sight.

At length the inauguration of the scholarship begins. The blind and aged Principal, rising to his feet, is led to the front of the platform, where he delivers to the distinguished guest an address of welcome in eloquent and felicitous language, subsequently speaking in laudatory terms of the efforts of Mr. Walter Bache in raising £1,100 to establish a Liszt scholarship. The inaugural ceremony over, the assembly settles down to enjoy a programme of music. Among the items are Liszt's *Goethe March*, played in honour of the composer, Macfarren's *Overture to St. John the Baptist*, and a movement from Mackenzie's *Violin Concerto* conducted by the composer and played by Miss Winifred Robinson, a student.

The programme ended, and the conductors and student-performers presented to Liszt, there follows a never-to-be-forgotten scene,—one of the most memorable in the long and distinguished history of the Academy. The audience, prompted by the hope of hearing the great pianist play, bursts into loud and prolonged applause. Liszt for a time is perplexed at this sustained demonstration, till suddenly, its significance dawning upon him, he rises to his feet and with a self-condemnatory gesture moves with the leisured tread of age towards the platform amid a storm of cheering, supported by his friend Bache. Mounting the steps he approaches the piano, and is no sooner seated than from all parts of the hall amid seething excitement, shower upon shower of flowers fall upon him. The floral rain at length spent, and the keyboard cleared, Liszt, amid a sudden hush—"a silence that might be felt"—begins softly to preludise. Presently the improvisation subtly and dreamily loses itself in his "Chant Polonaise." Not a sound disturbs the music, and the audience,

over whom the Great Wizard has cast his spell, sits scarcely daring to move or breathe for fear of losing a single note. What artistry; what delicate arabesques; what wonderful tone-shading! But words are inadequate to describe such a performance.

The playing at an end and the spell lifted, the great audience rises in a frenzy of rapture and makes the hall ring again and again with its wild cheering, which does not subside until Liszt with a smile allows his fingers to sweep the keys again, playing his "Cantique d'Amour" with a tenderness of touch and expression possible to him alone. Scarcely have the concluding notes languished into silence when again uproar reigns.

But hark! What drowns the wild clamour of the excited assembly? 'Tis the crash of thunder, and I am rudely aroused from my musing to find myself back again in my study with the sound of the reawakened gale in my ears. How wild and weird the fitful, lurid light on the blind; the crashing, rolling thunder that follows, and the shrieking of the wind! What a contrast is Nature's rude symphony to the exquisite music I had heard in my vision of the past!

REVIEW WEEK—Michaelmas Term, 1949—The Week was opened on November 28 by The Principal, *The meaning of Review Week* and The Chairman, *A new scheme for Scholarships* and there followed: *Acting and the Opera Stage*, Joan Cross: *Violin and Piano Recital*, Frederick Grinke and Kendal Taylor, Nov. 29; *The Nature of Human Speech*, Sir Richard Paget, Bart. *Reading and Life*, Frank Swinnerton, Nov. 30; *The Work of Rural Music Schools*, Mary Ibberson, *Piano Recital* by Denis Matthews, Dec. 1; and the Rehearsal and Concert of the Second Orchestra occupied the final day.

In New Year Honours List

C.B.E.—Lionel Tertis, F.R.A.M.; Leon Goossens, Hon. R.A.M. for services to music.

D.B.E.—Mme. Adeline Genée, President of the Royal Academy of Dancing. For services to Ballet.

Concerts

CHAMBER CONCERT—November 3, 1949—Quartet in D for Two Violins, Viola and Cello, *Beethoven* (Arthur Davison, William Reid, Patrick Vermont, Alexander Cameron); "Chansons Madécasses" for Tenor voice, Flute, Cello and Piano, *Ravel* (Andrew Gold, Madeline Menten, Denis Vigay, Richard Warwick); Quintet for Bass Clarinet, Two Violins, Viola and Cello, *York Bowen* (Michael Meyerowitz, Nona Liddell, Donald Stewart, Patrick Vermont, Denis Vigay); Quartet in G minor for Piano, Violin, Viola and Cello, *Fauré* (Jean Anderson, Arthur Davison, Sheila Spencer, Derek Simpson).

CHAMBER CONCERT—(Students' Compositions)—November 28, 1949—Adagio from String Quartet, *Graham Garton*; Quintet, Clarinet and Strings, *Iain Hamilton* (John L. Davies, Cl.); Concertino for Viola and Str. Quartet, *Peter Rorke* (Marjorie Lempfert, Viola); Two Songs, *Diané Wickerson* (Elizabeth Osborn); Suite for Oboe, Clarinet, Bassoon, *John Nourse*, (Mary Murdoch, Michael Meyerowitz, Christopher Regan); Scherzo for Piano Quartet, *Aubrey Hickman* (Lois Phillips, Piano). QUARTET: Nona Liddell, Donald Stewart, Patrick Vermont, Denis Vigay.

SECOND ORCHESTRA—December 2, 1949, conducted by MR. ERNEST READ and members of the Conductors' Class: Geoffrey Brand, John Joubert, Charles Farncombe, David Wynn Morris, and Peter Rorke. Overture in D minor *Handel-Elgar*; Chorale-Prelude *Bach*; Concerto in B flat (1st movt.) for Piano and Orch. *Beethoven* (Tehmie Jungalwalla); Symphony in D *Schubert*; "Divinités du Styx"—*Alceste Gluck* (Sheila Bennett); Suite, op. 80 (1st and 3rd movts.) *Fauré*; Overture "The Merry Wives of Windsor" *Nicolai*.

ORCHESTRAL CONCERT—December 6, 1949, conducted by MR. CLARENCE RAYBOULD. Overture "Coriolan" *Beethoven*; Recit. and Aria "Un Ballo" *Verdi* (Gwyn Griffiths); Prelude

"The Forgotten Rite" *John Ireland*; Concerto II (1st movt.) for Piano and Orchestra *Brahms* (Robin Wood); "Beni Mora" (3rd movt.) *Holst*; "Kol Nidrei" Cello and Orch. *Bruch* (Denis Vigay); Symphony I (4th movt.) *Elgar*.

Modern French Chamber Music

In pursuance of the plans carried out since 1927 for the serial performance of Chamber Music, four concerts of French music will take place on January 26, February 23, March 9 and 20, 1950, each at 2.30 p.m. in Duke's Hall. 44 students will take part in works by Ravel, Poulenc, Chausson, Debussy, Fauré, Milhaud, Jean Françaix and Duparc. The concerts are under the direction of Mr. Herbert Withers, F.R.A.M. Programmes which admit to the whole series may be obtained on application to the Secretary.

R.A.M. Club President—1949

Eva Turner, F.R.A.M.

by Tom English

No English singer, man or woman, has won the respect and admiration of the world's opera houses to the extent enjoyed by Eva Turner. She is one of those rare creatures of whom there is never more than a handful in a generation—a high dramatic soprano in the fullest sense. Wagner and Verdi are their happy hunting grounds; they are the supreme beings of grand opera.

Eva Turner has sung both Italian and German Music from Buenos Aires to Berlin and from Milan to London and Chicago. She has been compared with Emmy Destinn and the legendary queens of opera; she has been feted and praised by public and press alike, and has brought honour to her homeland, for she has proved that a Lancashire lass "can do it" with the best of any land.

Born in Oldham, Eva grew up in Bristol and soon made it clear that she wanted to be a singer and that nothing would stop

her. Character and will power were there from the start. She went to the Royal Academy of Music where Mary Wilson, Edgardo Levi and Gigia Levi were her tutors in singing. She then joined the Carl Rosa Opera Company, eventually being entrusted with some very small parts, a page in *Tannhauser* for example.

But she was not satisfied with her voice. She asked the principal tenor, E. C. Hedmond, to coach her. "I can't teach you anything" he said. "There's your man." He pointed to an Australian, Albert Richards Broad, who had recently joined the Company in a managerial capacity. Richards Broad was an authority on voice production and he became her coach and adviser throughout her subsequent career. Before long she was singing parts like *Musetta*. Not much later she was the Carl Rosa's principal dramatic soprano, winning applause all over the provinces with her *Butterfly*, *Santuzza* and the rest. Yet critics took not much notice of her when the company paid its periodic visits to London. For eight years she sang steadily with "The Rosa," her voice developing and maturing all the while. Without question she obeyed Richards Broad's every instruction. He watched her from the wings and listened from every part of the house.

Then one night in 1924, an Italian called on her after a performance. "I am a friend of Toscanini." She listened with awe as he added, "You must go at once to Milan and sing for him." So off to Milan she went with Richards Broad. She had memorised one aria in Italian—the *Ritorna Vincitor* from *Aida*. Toscanini listened to her solitary song and engaged her on the spot for La Scala.

Her fame spread rapidly throughout Italy where the opera-conscious public will accept nothing but the best. Tetrizzini, a few months after Eva Turner's arrival in Milan, asked, "How is it a young English girl like you can speak such beautiful Italian?" Eva Turner was proving she had a flair for languages as well as for opera singing. Not only was she the rising star in opera; she was also moving vast audiences in the great masses of Beethoven and Verdi.

From La Scala, she headed an Italian company in a tour of Germany—19 curtain calls for her *Tosca* in Mannheim and Frankfurt. Then off to South America to sing in Buenos Aires and Rio de Janeiro among such established stars as Toti Dal Monte and Claudia Muzio. Back in Italy, there were more tours and some holiday on the Lake of Lugano.

Meanwhile, reports of Eva Turner's phenomenal success had been trickling into the London newspapers. Had not her *Sieglinde* in *Die Walkure* made her the toast of Turin? Who was this English girl, who, where many had failed, was being hailed as the ideal *Turandot* and by no less a man than Franco Alfano, who had completed his friend, Puccini's last and greatest opera? There was tension in Eva Turner's suite in her hotel one Spring night in 1928. She had received a wire from London asking her to sing *Turandot*, *Santuzza* and *Aida* in the forthcoming International Season at Covent Garden. With some trepidation she accepted. Anxieties proved groundless. As *Turandot* and as *Santuzza* she brought the house to its feet; and a few nights later she conquered completely by singing a magnificent *Aida*. Four years after her one song to Toscanini, she had come home in triumph.

Since then Eva Turner has toured the world and many pages could be taken up with an account of her travels and adventures. Cheers stopped the second act of *Un Ballo in Maschera* much to Sir Thomas's irritation, in 1936; she astonished all ears at her first performance of *Isolde*, singing as though she had sung it all her life. And in America an audience of 25,000 roared its approval of her *Aida* in the open-air Pasadena Rose Bowl. After her *Un Ballo* at Chicago Civic Opera House, Amelita Galli-Curci paid Turner her most cherished compliment—"I came out of curiosity to hear you in just one act, but you kept me to the end." Beniamino Gigli, speechless with delight after the curtain fell on their first *Aida* together, spontaneously lifted her shoulder high in his strong arms. And a host of other memories.

She was singing in Italy when war began and returned to England after a nightmare journey across the European black-

out. She declined offers to sing in America. "While the war lasts my place is here in my own country" she said, and she sang for the forces up and down the land, appearing at early morning R.A.F. services to sing Malott's *Lord's Prayer* and Handel's *Largo*. Then in 1947 she came back to her beloved Covent Garden to be acclaimed as *Turandot* again.

In 1948 she was elected President of the R.A.M. Club, an honour she considers to be one of the highest and dearly cherished, in her career. "My beloved R.A.M." is her usual way of referring to the Academy.

And now, Eva Turner, honoured in many lands, has gone back to America to enter another phase in her career. She is the first woman to hold the Visiting Professorship of Voice Production in the Music Faculty of the University of Oklahoma.

No brief portrait of this remarkable woman would be complete without reference to her kind heart, sense of humour and her complete lack of hauteur and "temperament" usually associated with a *prima donna*. Salve Turner! Great artist, grand woman.

Sir John Barbirolli, F.R.A.M.

President—R.A.M. Club—1950

by Herbert Walenn

In our President for 1950 we have a man of mature musical stature. One who has been through the entire ranks of our profession from 'cellist in the Covent Garden Opera Orchestra to the post of Conductor of the Hallé Orchestra. Coming to the Academy as a boy of 14 to study Violoncello he set about climbing the steep ladder to fame with that extraordinary energy that is so characteristic of him today.

The journey has been rugged and hard, comprising the conducting of Opera, the Scottish Orchestra, then chosen to follow Toscanini as conductor of the New York Philharmonic Orchestra.

After some years of strenuous activity in America his return to his homeland to take charge of the Hallé Orchestra is one of the happiest auguries for the music of our country. His brilliant achievement of the build up of the Hallé to its present foremost position, his high artistic purpose, and his loyal fidelity to the Composers whose works he takes in hand, command the respect and admiration of all musicians. As Mr. Percy Heming said in his recent broadcast: "His aim is for perfection, he spares no one, least of all himself, yet his attitude is never that of a martinet but rather a colleague, guide, and above all, friend. Indeed his capacity for giving and inspiring friendship is one of his great qualities, so that those working under him do so gladly with affection and loyalty."

We of the Royal Academy have special pride and pleasure in welcoming John Barbirolli back amongst us, not only for what he stands for in our art, but also for that rare charm and sincerity of character to which he is born. Elgar said of him: "As long as English music is in the hands of such as John Barbirolli we can feel quite assured."

A congratulatory letter was sent from the R.A.M. to Sir John Barbirolli on the occasion of his 50th birthday. The Principal received the following reply:—

8, ST. PETER'S SQUARE,

MANCHESTER, 2.

Thank you so much for your very kind letter. . . It was a great joy to me to have that affectionate message of regard from the governing bodies, professors and students of my old school, of which I am so proud.

Would you very kindly convey my deep appreciation to them all, and to yourself in particular my grateful thanks for the very gracious way you transmitted their message.

Yours very sincerely,

(Signed) JOHN BARBIROLI.

Eva Turner, F.R.A.M.
President, R.A.M. Club, 1949



Photographic Block kindly lent by "London Evening News"

International Broadcasting Competition

Italia Prize 1950

THE ITALIA PRIZE for works specially written for broadcasting was founded in Capri in 1948 after a meeting of broadcasting organizations of fifteen countries. The initiative was taken by the Italian Radio and the prize was named accordingly. The works must be submitted through a broadcasting organization which is a member of the Italia Prize.

For the first year's competition, twelve countries submitted twenty-one works to the jury which, in September 1949, awarded the first prize to a French work by Jacques Constant and Claude Arrieu, the second prize to an English feature *Rumpelstiltskin*, text by Francis Dillon and music by Francis Collinson, and the third prize to a *Film Radiophonique* submitted by the Radio of Monte Carlo by Pierre Rocher, music by Lewinek.

The object of the prize is to encourage the best authors and composers to write specially for the microphone, and to provide an incentive and reward for such work, the prize fund established being between twenty and thirty thousand Swiss francs.

For the future the prizes are to be divided between works essentially musical—which may include words, and works essentially literary—which may include music. In both cases they must be specially written in a form which can best be presented through the medium of radio and works which could be performed equally well in a concert hall or on the stage will not be considered to qualify.

The prize of 1950 and subsequent *Even* years is for music, while the prize of 1951 and subsequent *Odd* years is for literary/dramatic works. The works for the prize of 1950 must reach the BBC Music Department at Yalding House, 152 Great Portland Street, London W.1 before 1 May 1950. There is no obligation to supply more than a full score together with such explanatory notes as are essential.

The Statutes and Rules of the Italia Prize may be seen in full at the BBC. The following extracts are given to supplement the information given above.

1. The prize will be awarded each year by an international jury to one or more works created specially for broadcasting and in a form which can best be presented through the medium of radio.
2. The author and composer need not be residents or nationals of the country whose broadcasting organization submits their works. These works need not have been broadcast, but if they have been broadcast already the broadcast must have occurred within two years of the date of the award of the prize, in this case not before 1 September 1948. (Article 4)
3. Works submitted must not last less than thirty or more than ninety minutes. (Article 10)

Music in Education—II

by F. C. Happold

D.S.O., M.A., LL.D.

Author of "*Citizens in the Making*" (Christophers)

"*Towards a New Aristocracy*" (Faber) etc., etc.

[The following article, complementary to that appearing in the *R.A.M. Magazine* in May 1947 to which Capt. C. B. Fry kindly contributed, has been written in answer to three questions asked of Dr. Happold: (1) Why he had so greatly developed music-teaching in his school; (2) How it had been done; and (3) What was the effect upon the school in general. "Curriculum for the Preparatory Schools"—the Report of the Standing Committee of the Headmasters' Conference (Warren, Winchester) stresses the same ideas in regard to music in schools. (Ed.)]

To answer the questions which follow the title of this article in the space assigned to me by the Editor is difficult. It is necessary to be terse and severely practical. Everything I write is based on experience gained in twenty-one years of headmastership of a school which has developed a strong musical tradition.

The music in a school is unlikely to be good unless there is the right attitude towards it. It must be regarded as an important element in the curriculum, the equal of mathematics and languages. Otherwise, neither will the requisite time and opportunity be given to it, nor will it be assigned a proper value. Since it falls to the headmaster to determine relative values and to give necessary facilities, he must himself believe in music as an instrument of education, and must be in a position to secure the right teachers on the right scale.

For the music of a school to prosper it must be founded on the acquisition of skill, and hard work from all to acquire skill must be its basis. If skill is acquired, appreciation will take care of itself. Boys must be taught how to make music; then a good many will learn to love music.

This demands a minimum of two lessons a week in the main school as part of the normal curriculum. On two class lessons a week one may expect that about 70% will, at the end of two years, be able to read simple vocal music at sight more or less adequately. The number of tone deaf boys appears on experience to be only about 5%. The number who can benefit by a wider musical education through the learning of an instrument seems to be about 25%.

The regular class work, binding on everyone, must be supplemented by so-called out-of-school musical activities, such as the Choral Society and the Orchestra. I would put in a plea for the brass band, distinct from the orchestra, as useful for boys who wish to learn an instrument but are not very musically gifted.

In order to build up a well balanced orchestra, instruments must be secured by the school; a reasonably large collection, available for loan, is needed. These are lent to boys who have shown promise in their early training. If there is marked interest or potential ability, parents may be asked, if possible, to purchase instruments for their sons, so that the ones loaned may be available for other beginners. L.E.A.'s will sometimes make an initial grant, but this must be supplemented by money raised by the school.

In addition to all this, there must be opportunity for the making of music by small groups, instrumental trios and quartettes, madrigals and part-songs and such like. The musical health of a school can, in part, be judged by the amount of this spontaneous music making by groups of boys.

Two words in conclusion: Examinations are a form of control. Examinations in music are, at present, designed for and taken by the few. This is, to great extent, due to the particular sort of music examination the musicians have evolved. A new type of music examination, with somewhat different standards and demands, arising out of the practical musical activities of the school and capable of being taken by the normal boy, is needed. The new examination system gives the opportunity. Music could be a subject appearing on many Certificates of Education if the musicians concerned with music examinations are prepared to do some fresh thinking.

One of the most valuable uses of music in a school is that it gives to many boys the sort of emotional outlet which improves their mental health as well as enlarging their intellectual calibre. They become nicer, more balanced boys and their other studies improve.

[It may be of interest to add that one result of the development of music in this school has been that no less than five scholarships (R.C.M. and R.A.M.) and two L.E.A. scholarships, tenable there also, have been won during the last two years (Ed.)]

Arts Council Prizes

The Arts Council of Great Britain will offer £1,100 in prizes for poetry and £200 to a composer not over 35 years old for a work in concertante style, to mark the Festival of Britain, 1951.

The music competition is open to all British subjects, citizens of the Irish Republic, and men and women of foreign nationality ordinarily resident in the United Kingdom.

Births

RASHLEIGH BELCHER—In London, to Jacqueline (*née* Phillips) wife of Jack Rashleigh Belcher, M.S., F.R.C.S., a son—Ormonde Phillip Paul.

DE LAZARENO—On November 21, to Manuel and Elizabeth Lazareno (*née* Barnard) a son—Sebastian Henry.

SIMPSON—On September 24, 1949, at Wolverton Rectory, Stratford-on-Avon, to Lilian Maud (*née* Adams) wife of the Rev. J. R. Simpson, a third son.

Marriages

VEALE—HUMPHREYS—On July 22, 1949, at All Saints, East Sheen, Doris Veale, New Plymouth, N.Z. to Sydney Humphreys, Toronto.

ROBERTS—BALKWILL—On July 23, 1949, at Minstead Church, near Lyndhurst, Susan Elizabeth Roberts to Bryan Havell Balkwill.

READ—LONG—On July 28, 1949, at St. Peter's, Cranley Gardens, Jean Read to Noel Long.

PENTECOST—DE VRIES—On October 29, 1949, in Utrecht, Susan Grace Pentecost to Lieut. Ane Simon de Vries, Royal Netherlands Navy.

"I do not believe in training without discipline. There is a discipline of goodwill as well as of insistence, but the best discipline is a compound of both, and cannot be obtained without the second ingredient. Nothing excellent in corporate effort can be achieved without discipline, and no discipline is as good as the best."
(C. B. Fry)

"When rationally pursued, practice in music is indeed one of the most direct—the most compelling means of training the mind towards that mastery of Concentration which is at the root of all true education."
(Tobias Matthay)

R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
past Students of the Royal Academy of Music

President

Sir John Barbirolli

Past President

Miss Eva Turner

Vice-Presidents

Austin, Mr. Frederic
Bax, Sir Arnold, D.MUS.
Clive, Lt.-General Sir G. Sidney
G.C.V.O., K.C.B., C.M.G., D.S.O.
Craxton, Mr. Harold
Goodson, Madame Katharine
Hess, Dame Myra, D.B.E.
Keel, Mr. Frederick
Knott, Mr. Thomas B.

Neilson-Terry, Madame Julia
Reax, Mr. Ernest
Richards, Dr. H. W.
Robjohns, Mr. Sydney
Thatcher, Dr. R. S.
Turner, Miss Eva
Waley, Mr. Alfred J.
Waller, Mr. Percy

Committee

Cole, Dr. William	1947-1950	Grinke, Mr. Frederick	1949-1952
Copperwheat, Miss Winifred	"	Groves, Miss Olive	"
Foggin, Mr. Myers	"	Hayward, Miss Marjorie	"
Edwards, Mr. Robert O.	"	MacCormac, Miss Saidie	"
Driver, Mr. F. Percival	1948-1951	Craxton, Mr. Harold (Chairman)	"
Grover, Miss Phyllis	"	Thiman, Dr. Eric (Hon. Treasurer)	"
Kennedy, Miss Ethel	"	Robjohns, Mr. Sydney (Asst. Hon. Treas.)	"
Hawkrigge, Mr. Douglas	"	Regan, Mr. Leslie (Hon. Sec.)	"
		Jonson, Mr. Guy (Asst. Hon. Sec.)	"

Students' Sub-Committee

Ashworth, Mr. Edwin	Taylor, Mr. Guy
Davies, Miss Nancy	Wetherell, Mr. Kenneth A. (Chairman)
Hillman, Mr. David	Davison, Mr. Arthur (Hon. Treasurer)
Humphries, Mrs. S.	Purcell, Miss Alison } Hon. Secs.
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R.A.M. Club

Annual General Meeting

November 25, 1949

Once more the Club has, by the very smoothness, speed and harmony with which its business is transacted, shown how routine affairs can be efficiently organised even by musicians. The Report was received, Balance Sheet passed and new Officers elected for the ensuing year. No news of "other business" has reached us and we conclude that all the usual activities have gone forward enthusiastically under the distinguished presidency of Miss Eva Turner with the untiring help of our *Hon. Secs.*, *Hon. Treas.* and others. In the Annual Report (printed below) we never find any appreciation of the persistent and vital work devolving upon these officers—for obvious reasons—and it is not unfitting that a tribute should here be paid to the self-sacrificing labours which have indeed kept our Club going for now full 60 years.

During the Social Meeting which followed, the fine programme of music was provided by the ROBERT MASTERS QUARTET (Robert Masters, Nannie Jamieson, Muriel Taylor and Kinloch Anderson and by Mr. Norman Allin.

Annual Report, 1948-9

The committee has pleasure in presenting the Sixtieth Annual Report.

The Membership figures are : Town 430 (decrease 6), Country 497 (increase 6). Students 516 (increase 83), Overseas 69 (no change), a nett increase of 83.

Meetings have been well attended and we record our deep appreciation of the artists who have kindly appeared at them :— Paul Tortelier, Maud Martin-Tortelier, Ernest Lush.

The increase in Student membership is an indication of their enthusiasm and their wide range of activities covers dances, play-reading, gramophone recitals, composition club, madrigal group, fortnightly socials and table tennis, for which Mr. Felix Swinstead kindly presented a cup. Unfortunately, despite the gift of new equipment from the Senior Branch, no cricket matches could be played because no ground was available, but net practice was arranged for November 24th at the Gover School.

It has been a memorable year in several ways. We rejoiced in celebrating the diamond jubilee of the Club and this was reflected by a good attendance at the annual dinner at which the chair was taken by the President, Miss Eva Turner.

We have to mourn the loss of a number of valued friends :— Sir Stanley Marchant—a former President who held the appointment on two occasions. Harry Farjeon—a former President and one who took a particularly keen interest in the Club. Moir Carnegie—Hon. Treasurer, Godfrey Sampson—Member of the Committee, Elizabeth Foskett, Lady H. McEwen, Sarah Salmon, Mrs. K. Strong, Dorothea Webb.

Our thanks are offered to the following members of the committee who now retire, for their help during the past three years :— Rose Bruford, Alison Dalrymple, Frederic Jackson, Eric Thiman.

In this memorable year, the Club has been fortunate in having as its President a former student of the R.A.M. who is now an artist of international reputation. Miss Eva Turner carried out the duties of President with a thoroughness and quality which may be regarded as characteristic of her, while there was an added enthusiasm and affection which made it clear that the R.A.M. and the R.A.M. Club have a warm place in her generous heart. In our turn, we assure her of our deep appreciation and thanks.

Her successor is SIR JOHN BARBIROLI, one of the most brilliant students while at the R.A.M., whose artistic career has since been notable for its quality and integrity, and who so richly earned the honour of Knighthood recently conferred upon him. We know and regret we cannot see him often, but that in no way diminishes our gratification at his acceptance of the office of President.

Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note of past performances or engagements to the Editor.

Address : 91 Crane Street, Salisbury, Wilts.)

THE FLEET STREET CHOIR, conducted by Mr. T. B. LAWRENCE, celebrated its 20th birthday by a Recital on October 26, given in the gracious presence of HER MAJESTY THE QUEEN at the R.A.M. The programme was in three parts : *The Golden Age* (Madrigals etc.) ; *English Folk-Songs* ; *Present Day* (Mass op. 66,) Edmund Rubbra and "Over the Hills and Far Away," written by Thomas Wood as a birthday present to the Choir).

At Mr. NORMAN DEMUTH's Concert of Chamber Music, given by the B.B.C. Latin-America Service on October 3 and 4, York Bowen and Harry Isaacs played his *Sonata for Two Pianos*, Sophie Wyss sang three songs and Robert Masters joined the composer in the first performance of a new *Violin Sonata*. Mr. Demuth's recently published book on César Franck has been

brought out in an American edition by the Philosophical Library of New York. His *Sonatina for Harpsichord* received its first performance by Miss Dorothy Erhart on January 12.

MISS ALICE MAY ECCLES writes from New Brunswick, Canada, where she is now busy teaching. She frequently gives piano recitals on C.B.C. Trans-Canada, and gave last year the first recital in the George VI Hall of the N.B. Museum in St. John.

MR. ROY ELLETT gave a piano recital at Cowdray Hall on November 1.

MISS MURIEL KEMP, with Mr. Douglas Cameron, gave a recital in the Guildhall, St. Ives on November 2. Her solos included York Bowen's *Scherzo*.

MR. NOEL HALE, organiser of Instrumental Music to the L.E.A. at Bournemouth, sends us the sumptuous book of programmes for their second series of Children's Concerts, 1949-50. The concerts are given by the Municipal Orchestra under Rudolf Schwarz and the book is designed as a course in Musical Appreciation. It contains, within 86 pages, a generous store of information easily to be assimilated by the young; illustrated description of all orchestral instruments; their groupings and usual seating arrangements and how orchestras are organised and managed. The programme notes are very informatively written by Mr. Hale and lavishly illustrated by examples in music-type. Part I of each programme includes choice examples from orchestral repertory interspersed by demonstrations of the various instruments, and Part II comprises *Music which tells a story*; *Music which paints a Picture*; *Music which expresses a Mood*; *Shape and Pattern in Music*; *Period and Fashion in Music*; and *Music of the Nations*. This is a fine scheme, sponsored by a municipality already famous as the first in Great Britain to organise and support its own orchestra. The young people of Bournemouth are very fortunate.

MR. MICHAEL LESTER-CRIBB writes from Fettes College, Edinburgh, where he now teaches. He seems busy with piano and harmony pupils, accompanying many choir practices, playing services and teaching songs he has written for the school play. He thinks that Composition in general will have to be relegated to holiday periods.

MR. JOHN BOOTH adjudicated vocal and choral classes at Southport during last autumn. He will judge the Rose Bowl Competition at Blackpool next November. *Florian Lady Singers* won first prize at Willesden on December 3rd, retaining an unbeaten post-war record.

The THREE ARTS CLUB, of which Dame Myra Hess is a Vice-President and Mrs. Temple-Smith a Governor, has sent us news of its reopening at 35 Gt. Cumberland Place. The Club has many advantages for musicians and includes a very large Music Room with seating for about 130 and a stage with proper lighting. It is hoped soon to resume the former feature of Sunday Evening Concerts. Those desiring membership or further information should apply to the Secretary, Mrs. M. E. Kennett.

MISS CHERRY ISHERWOOD (Mrs. H. Daytner), who has now been at Liverpool for more than a year, sends news that she still plays a good deal, sometimes sonata recitals with her husband, who leads the Liverpool P.O., and recently a concerto with that orchestra under Rafael Kubelik. Early in New Year she gives a joint recital with Helga White.

MISS LILI LARSEN recently gave a recital of English Songs for the St. Pancras Libraries at Friends' House. Municipal Libraries throughout London and in many provincial centres are extending their activities to include music. Other recent interesting engagements of Miss Larsen include the first English performance of Prokofiev's *Chatterbox* in a Russian programme for Birmingham University, broadcasts from Vienna and Graz (in September) and recitals of English Songs in Trieste.

MR. RICHARD TILDESLEY's work for String Orchestra was recently performed by the Hallé Orchestra and afterwards broadcast in a Symphony Concert programme. His *Rhapsody* for orchestra has also been performed by the Halle in Manchester.

MRS. JOYCE LAMBETH (*née* Allen) tells us that her Arundel and District Choral Society have during the year performed Mendelssohn's *Hymn of Praise*, *Messiah* (Pt. I) *Merrie England* and *Elijah*.

The ERNEST READ Orchestral Concert for Children on December 3 at Central Hall had Eric Greene as soloist and C. H. Trevor at the organ. The London Senior Orchestra played a *Christmas Suite for Strings* by Alec Rowley and accompanied the audience of 2600 children in well-known Carols. A special choir of children drawn from 19 schools sang excerpts from Bach's Christmas Oratorio. Mr. Ernest Read conducted.

MR. HERBERT MURRILL contributed an article to the December *Music Teacher* in appreciation of Mr. Ernest Read's musical work among young people.

MR. GLYN TOWNLEY, writing from Durban on Dec. 4, tells us that he recently completed a National Broadcast tour of S.A.,

playing many works for piano and orchestra, and giving solo recitals which included modern examples of French and Spanish composers. During a visit to England he broadcast a number of times, both solo and with orchestra besides making numerous public appearances including a very successful recital at Wigmore Hall.

MR. MATTHEW CLEMENS, the reprint of whose article on Liszt's visit to the R.A.M. in 1886 appears by his kind permission on another page, also sends us some memories of his studentship during that year. Although compelled by ill-health to relinquish his studies, he had, during his one year, the privilege of playing at Fortnightly concerts and of playing Concertos with the orchestra. He recalls that on one occasion his pages were turned by a fellow-student, Stewart Macpherson. He also took part with his professor, Mr. C. Fowler, at Piccadilly Hall, in a performance of Walter Macfarren's *Concertstück* given in the composers' honour. Mr. Clemens, who now lives in Cornwall, has vivid recollections of the old days in Tenterden Street.

LONDON SENIOR ORCHESTRA with a choir of 500 voices under Mr. Ernest Read, gave their Annual Concert of Christmas Music at the Royal Albert Hall on December 20. The soloists were Isobel Baillie, Astra Desmond, Peter Pears and Stanley Pine. The Hall was completely filled.

MR. MICHAEL HEAD's *Star Candles* was one of the Carols broadcast by Queenswood Chapel Choir, conducted by Mr. Ernest Read on December 18.

MISS MARY SHOTT conducted the combined choirs of Abingdon and Wantage Musical Societies in a performance of Handel's *Messiah* on December 15. The original accompaniments were played by an efficient orchestra and the soloists—all from R.A.M.—were Kathleen Barton, Nora Carstairs, David Price and Stanley Pine.

MISS NAOMI PAPÉ was installed as President of the S.A. Society of Music Teachers at the 28th Annual General Conference held at Port Elizabeth from December 10—15. Miss Papé is looking forward to a brief visit to London in May and to meeting her R.A.M. friends then.

MISS DOROTHY HOWELL's new *Air, Variations and Finale* for Violin, Oboe and Piano was performed for the first time at Nell Gwyn Music Club, Chelsea in November by May Harrison, Leon Goossens and Ella Ivimey.

New Publications

- "Vision and Craftsmanship" (Faber) *F. C. Happold*
Carol "From far away we come to you"
(Paxton, selling agents) *Eleanor Rudall*
"The Lark in the Clear Air"
Irish Air, Voice and Piano. (O.U.P.) *arr. Phyllis Tate*
Sonata for Clarinet and Cello (O.U.P.) *Phyllis Tate*
"Sweet Suffolk Owl"
S.A.T.B. unacc. (O.U.P.) *Frederick Durrant*
Christmas Oratorio, Parts 1 and 2
arr. for Female or Boys' Voices by Ernest Read (Paterson) Bach
Commemoration Song (Unis.)
for massed singing (Paterson) *Ernest Read*

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1. or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.